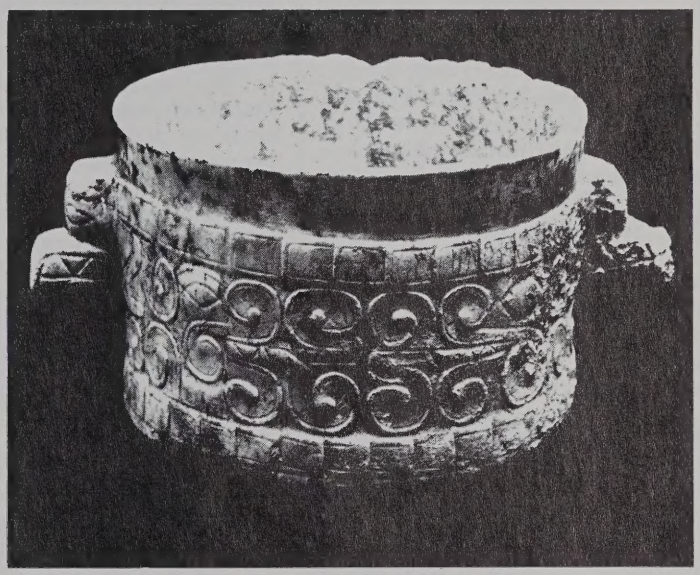
Stolen Art Alert

Formerly ART THEFT ARCHIVE Newsletter *Volume 1 / Number 9 / September 1980*

Three Important Pre-Columbian Bowls

See no 112 this issue.



See no 113 this issue.

See no 114 this issue.

Three marble onyx bowls from the Ulua Valley, Honduras. Stolen from the Middle American Research Institute, Tulane University, New Orleans, Louisiana.

Fraud Proliferates as Art Investments Rise

An Oklahoma City federal jury convicted four men last month for conspiring to lure wealthy patrons into a scheme to invest nearly $200,000 in fake Mayan artifacts. Wichita Kansas lawyer John Sowers, who contended to the end that the objects were authentic, shipped the "artifacts" (consisting of cryptic stones and inscribed pottery) from Guatemala as imitations and then proceeded to sell them as authentic pieces. Sowers testified that he relied on statements by Israeli archeologist Ovid Kosovsky that the artifacts were discovered in a lost cave in the Guatemalan jungle where Mayans hid the art from invading Spaniards. A Guatemalan sculptor testified he made about 600 of the stones, copying their inscriptions from a book of ancient Mayan Hieroglyphics. Pre-Columbian art expert Michael Coe, at Yale University, contended "the inscriptions looked as phoney as a crude hand-rendering of a three dollar bill."

Kosovsky pleaded guilty to conspiracy but did not testify. Two other men, Oklahoma City art dealer Robert Bolton, and Chattanooga, TN. salesman Raymond Bean, also pleaded guilty and testified against Sowers.

The Sower's case is one of many art fraud conspiracies uncovered during the past few years. In May, an FBI investigation in Boston led to the indictment of Steven Straw and Steven Rose for conspiring to defraud millions of dollars from galleries and collectors on both sides of the continent leaving them holding worthless checks and no paintings. In another case, retired Chicago lawyer James Paul Delaney was arrested for misrepresenting the value of his impressive art collection in order to contract a $10 million loan from a major bank; the case is still in litigation.

In January 1976 Frank Heller pleaded guilty to grand theft charges totaling almost $6 million. After serving six months of his sentence Heller was released in June 1977 and promptly returned to the activities that put him on the inside. This time, in addition to art, he began engineering deals around sculptures, emeralds, and man-made diamonds. In the same year, a Scottsdale, AZ. art dealer was accused of obtaining money from investors for Indian art collections that may never have existed. Apparently the variety of art fraud cases is matched only by their frequency.

The devices employed to entice unsuspecting art investors range from circulating provocative brochures that promise tremendous profits with little effort, to the smooth-talking talent of the con-man who knows the art world and is polished enough to develop a rapport with the mark. Other techniques include complicated arrangements between appraisers and dealers in which they assess a collection or object beyond its worth in the hope of using it as collateral for a loan or inducement to investors.

A victim in the Sower's case, the president of a large southeastern plastics firm, said that a painting valued at $120,000 was put up as collateral for his $20,000 investment in Mayan artifacts. Subsequently the painting was reported stolen and its authenticity appears questionable.

In many cases, art objects are offered for sale that may not even exist, or that the salesman has no right to sell in the first place. In November 1978, Charles Tyler, a Beverly Hills art dealer, acting as art agent for actress Dana Wynter, consigned Frank Heller a still life by Chagall. Two months later, according to court records, Heller told Tyler that the actress' painting had been sold for $42,500. A $15,000 check was presented by Heller in partial payment, and it cleared. Other checks, post-dated, did not.

In another such incident, Steven Straw sold *The Invocation* by Gauguin to six different investors. In fact, the painting was on exhibition at the time and had been acquired rightfully by the National Gallery of Art in Washington. As if once weren't enough, Straw later repeated this machination, thereby obtaining more than $3 million from Peterson Galleries in Los Angeles for a share in the purchase of the Rembrandt *Portrait of a Man Holding a Black Hat.* (The painting was, in fact sold to the California collector Armand Hammer, a transaction in which Straw had no part). Straw obviously took advantage of a peripheral knowledge of what was happening in the art world, and conned his investors by using a Cessna jet, a computerized art-tracing system, and a personal commodities broker to create an image of great influence and wealth.

All these cases have one thing in common: a failure on the part of investors and dealers to look into the authority of those who sell art. Unlike other commodities, art sales are unregulated. There is no SEC to require registration of *bona fide* transactions, or to impose sanctions on sharp trade practices. It is up to the investor to protect himself. In many cases, the new breed of art investors has shown itself to be naive, and excessively careless in documenting art purchases. This is especially astonishing given the fact that many such investors are savvy businessmen, but do not bring their habitual intelligence to art purchases. They are easily led astray by the "tie-and-handshake" millieu of art dealings, which produces a warm climate for fraud.

What precautions can the investor take before investing in art works? The traditional answer is to buy from a reputable dealer, whose guarantee, as well as his professional standing, in-

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sures the investor against a wrong purchase. But in an art world which is continuously diversifying, it seems probable that many buyers will by-pass this advice, as well as the relatively high prices of such dealers, and strike out using their own taste to acquire bargains. Even using this approach, there are antidotes to fraud. First, one must rid oneself of the notion that he is invulnerable to the persuasiveness of a smooth-talking con-man. Often such sellers have good business reputations and long-standing relationships with the people they defraud. Therefore, anyone who enters into art transactions should have the works, their provenance, and the sellers checked. This can be done in a number of ways, depending on the objects involved. A minimal necessary precaution is to have the work of art examined for authenticity by IFAR. While nothing such as a title search exists for works of art, a thorough examination of the object, and the conditions of its sale, can be revealing beyond the buyers expectations.

Remarkably, there is always an element of surprise and indignation on the part of the victimized investor. The hazards involved in purchasing art can be avoided if one takes the time to investigate what could be a potential hoax.

Linda J. Walder.

(Linda J. Walder is an intern at IFAR, who will graduate in June from Vassar College in Poughkeepsie, New York.)

New York Gallery Thefts Continue

A midtown gallery supplied the following descriptive information about a thief who stole an Alexander Archipenko bronze (no 45, this issue). White, male, 5'8"-6 feet tall, 28-35 years old. Thick, dark, straight hair was longish, tended to part in the middle and had a few gray hairs. He was well groomed, clean shaven, had a good complexion and was very suntanned. The man was well built, athletic looking and spoke fairly articulately. He wore rimless, aviator-style sunglasses with dark blue lenses. He was dressed in dark blue trousers, a white Lacoste-type shirt with dark trim and a decoration on one sleeve, brown loafers and no socks and wore a gold ring. He carried at all times a black and white checked sport coat (despite the 96 degree temperatures), and a flat, gray paper bag. He was right handed and wrote in a tight script.

The man gave a false name. Expressing an interest in the work of one of the artists represented by the gallery, he got the gallery personnel to show him work from the back room where he managed to slip the statuette under his coat.

Stolen Items

The stolen works listed in this publication are grouped under six possible main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous, and within those categories, by more specific headings. An alphabetical index follows the list. The entries are numbered consecutively, for easy reference to the illustrations and index.

The description of each stolen work is followed by the IFAR catalogue number, and the date and place of theft. Names of owners have been withheld. Anyone wishing further information on any object in this publication, or who suspects that he has come in contact with an item in this publication, should contact IFAR. An asterisk * before the catalogue number means that a photograph of the the stolen work is available at IFAR, though not necessarily included in this issue.

An effort has been made to document the objects reported, and bibliographical references have been included whenever they have been found. When we have not been able to document the stolen works, we have accepted the owners attributions. IFAR accepts no responsibility for these.

FINE ARTS

PAINTINGS, PASTELS, MIXED MEDIA WORKS, WATERCOLORS

American, 19th Century

1. *Engine House of the Fairmount Waterworks, Philadelphia,* 1827. Oil on panel. Panel alone 17.5 x 21.9 cm, with frame 22.9 x 27.3 cm. Cat no 69.16. Greek Revival building with central dome at right, a fountain with a statue surrounded by a fence at left. In an oval bordered with a gold line. Remainder of panel is black with gold bellflower decorations in each corner. At center below oval are the initials "C S.H." and the date "1827.".
*80.227.1. Harrisburg, Pa. 25 Jul 80.

American, 20th Century

2. **George LUKS** (1867-1933). *Baby in White,* ca 1902. Oil on panel. 30.5 x 24.5 cm. Signed l/r: "George Luks". Half-length portrait of a child looking at viewer over right shoulder.
*80.222. New York, NY. 16 May 80.

Belgian, 20th Century

3. **Henri MICHAUX** (b 1899). *Untitled,* 1979. Acrylic on canvas board. 27 x 41 cm. An abstract composition.
*80.218. Paris, France. 24 Jun 80.

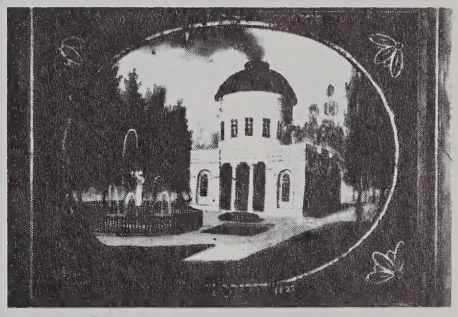
Flemish, 17th Century

4. Att to **Joos van CRAESBEECK** (1606-55). *Gamblers.* Oil on wood. 32.5 x 23 cm. Three men, seated around a barrel which they are using as a table, play cards. A fourth man stands in the background. On another small table in left foregound is a jug, some plates of food and a napkin.
*80.224.5. Mexico City, Mexico. 17 Jul 80.

5. Att to **Sir Anthony van DYCK** (1599-1641). *Head of a Bearded Man.* Oil on paper pasted onto canvas. 49 x 34 cm. Bust-length portrait of an old man in right profile. He has a full beard and mustache, furrowed brow and his hair is combed forward on his high forehead. Background and clothing are dark except for a light collar on his garment.
*80.224.3. Mexico City, Mexico. 17 July 80.

6. Att to **Ferdinand van KESSEL** (1648-96). *Monkey Feast.* Oil on metal plate. 25.5 x 33.5 cm. Group of monkeys in 17th century costume in an interior. In right foreground four are seated, two standing, around a round table eating, drinking and smoking. In left background three monkeys work at food preparation. Jug and other vessels on floor in right foreground.
*80.224.2. Mexico City, Mexico. 17 Jul 80.

7. Att to **Peter Paul RUBENS** (1577-1640). *Portrait of a Man.* Oil on canvas. 56.5 x 43.5 cm. Bust-length portrait of a bearded, mustachioed gentleman with face in 3/4 left profile. Background and clothing are dark except for a soft, gossamer, white ruff around his neck.
*80.224.1. Mexico City, Mexico. 17 Jul 80.



1. American 19th c

3. Michaux

German, 18th Century

8. **Jakob Philipp HACKERT** (1737-1807). *The Marble Cascade.* 98 x 135 cm. Landscape shows waterfall in left background with a rocky stream running toward foreground. Rocks and trees on shoreline at right. Tiny figures on shore in lower left foregound.
*80.234. Rome, Italy. 4 Sep 79.

German, 20th Century

9. **Max PECHSTEIN** (1881-1955). *Fischerhafen von Leba,* 1938. Oil on canvas. 80 x 100 cm. Harbor scene with sailboats; two at center are beached. Bulkhead at left and clothesline at right. Birds hover overhead.
*80.217. London, England.

Italian, 16th Century

10. Att to **Jacopo Robasti TINTORETTO** (1518-94). *Portrait of a Man with Fur Coat.* Oil on canvas. 55 x 40.5 cm. Bust-length portrait of a man in 3/4 left profile. He has a dark chest-length beard and mustache. Looks at viewer. Wears a dark garment with a fur collar. Dark background.
*80.224.4. Mexico City, Mexico. 17 Jul 80.

Italian, 19th Century

11. *Sacred Heart of Jesus.* Oil on canvas. 66.5 x 33 cm. Cat no 09/00018449. Oval half-length portrait with Christ gazing to lower right. Carved gilt wood frame with base has cherubs in clouds and flower decoration on top.
*80.230.12. Carmignano, Italy. 12 Apr 80.

PHOTOGRAPHS

American, 20th Century

12. **Ansel ADAMS** (b 1902). *Moonrise, Hernandez, New Mexico, 1941.* Photograph. 40.6 x 50.8 cm. On back is a rubber stamp with artist's name and address, the title of the work and the date printed. Inv no 11195 in pencil on back. Black and white photograph of a moonlit scene. Small shrubs, a church, a cemetery and low buildings in the foreground. In distance is a mountain range with dramatically lit clouds above. In a broad expanse of sky above is the full moon.
*80.221. New Orleans, La. 13 Apr 80.

PRINTS AND DRAWINGS

American, 19th Century

13. **John James AUDUBON** (1785-1851). *Double-Crested Cormorant,* 1834. 99.1 x 68.6 cm framed. Engraved, printed and colored by R. Havell. Pl 257. In a black beaded frame.
80.241.1. Islesboro, Me. May 80.

14. **John James AUDUBON** (1785-1851). *The Great Northern Diver or Loon,* 1836. 99.1 x 68.6 cm framed. Engraved, printed and colored by R. Havell. Pl 306. In a black beaded frame.
80.241.4. Islesboro, Me. May 80.

15. **John James AUDUBON** (1785-1851). *The Virginian Partridge,* June, 1830. 99.1 x 68.6 cm framed. Engraved, printed and colored by R. Havell. Pl 76. In a black, beaded frame.
80.241.2. Islesboro, Me. May 80.

16. **John James AUDUBON** (1785-1851). *The White Headed Eagle - Male,* 1828. 99.1 x 68.6 cm framed. Engraved, printed and colored by R. Havell and Son, London, 1828. Pl 31. In a black, beaded frame.
80.241.3. Islesboro, Me. May 80.

Spanish, 20th Century

17. **Joan MIRO** (b 1893). *Bourgrelas et sa mere,* 1953. Lithograph. 41 x 62.5 cm. Signed l/r. ?/75. Ref.: Mourlot, Miro Lithographs, Maeght Editeur, Paris, 1977, vol3. From the Ubu Roi Series.
*80.242.8. New York, NY. 15 Apr 80.

18. **Joan MIRO** (b 1893). *La guerre,* 1953. Lithograph. 41 x 62.5 cm. Signed l/r. ?/75. From the Ubu Roi Series.
*80.242.2. New York, NY. 15 Apr 80.

19. **Joan MIRO** (b 1893). *Le massacre du roi de Pologne,* 1953. Lithograph. 41 x 62.5 cm. Signed l/r. ?/75. From the Ubu Roi Series.
*80.242.7. New York, NY. 15 Apr 80.

20. **Joan MIRO** (b 1893). *La nuit, l'ours,* 1953. Lithograph. 41 x 62.5 cm. Signed l/r. ?/75. From the Ubu Roi Series.
*80.242.3. New York, NY. 15 Apr 80.

21. **Joan MIRO** (b 1893). *La revue,* 1953. Lithograph. 41 x 62.5 cm. Signed l/r. ?/75. From the Ubu Roi Series.
*80.242.6. New York, NY. 15 Apr 80.

22. **Joan MIRO** (b 1893). *Le sommeil,* 1953. Lithograph. 41 x 62.5 cm. Signed l/r. ?/75. From the Ubu Roi Series.
*80.242.4. New York, NY. 15 Apr 80.

23. **Joan MIRO** (b 1893). *La tresor de la mere Ubu,* 1953. Lithograph. 41 x 62.5 cm. Signed l/r. ?/75. From the Ubu Roi Series.
*80.242.1. New York, NY. 15 Apr 80.

24. **Joan MIRO** (b 1893). *Usef le Roi de Pologne,* 1953. Lithograph. 41 x 62.5 cm. Signed l/r. ?/75. From the Ubu Roi Series.
*80.242.10. New York, NY. 15 Apr 80.

25. **Joan MIRO** (b 1893). *Usef le Tsar,* 1953. Lithograph. 41 x 62.5 cm. Signed l/r. ?/75. From the Ubu Roi Series.
*80.242.9. New York, NY. 15 Apr 80.

26. **Joan MIRO** (b 1893). *Le voyage de Rebon,* 1953. Lithograph. 41 x 62.5 cm. Signed l/r. ?/75. From the Ubu Roi Series.
*80.242.5. New York, NY. 15 Apr 80.

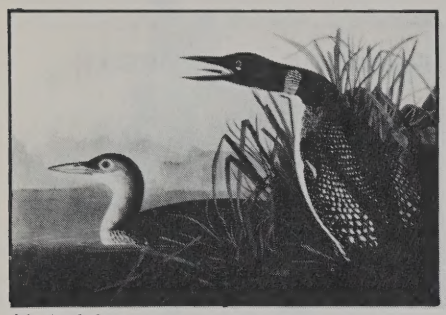
27. **Pablo PICASSO** (1881-1973). *Man and Woman,* 1968. Etching. 22 x 15 cm. Dated u/r: 29.7.68II. 25/50. Ref.: Bloch 1705; Leiris 225. Man at left dressed in 17th century clothing holds a pipe in his left hand and looks at nude woman on right.
*80.239. New York, NY. 11 Jul 80.

8. Hackert

9. Pechstein

12. Adams

13. Audubon



14. Audubon

15. Audubon

16. Audubon

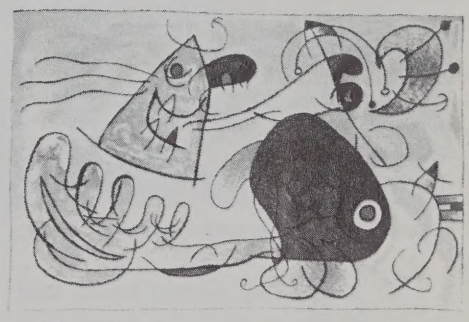
17. Miro

18. Miro

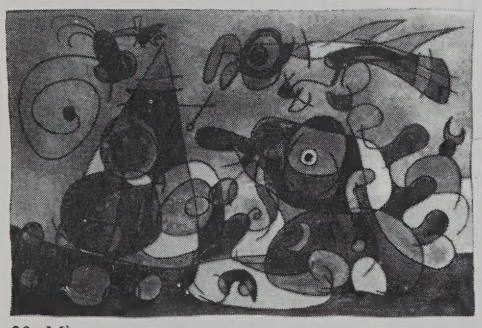
19. Miro

20. Miro

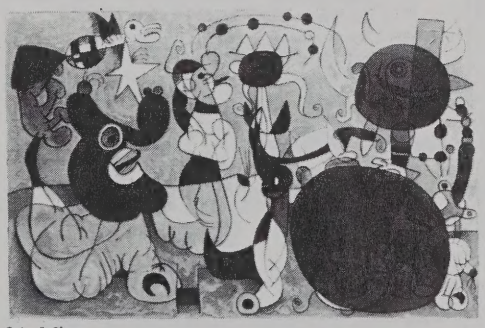
21. Miro



22. Miro



23. Miro



24. Miro

25. Miro

26. Miro

27. Picasso

SCULPTURE

American, 20th Century

28. **Harry JACKSON** (b 1924). *The Marshall III,* 1979. Patinated bronze. Approx 31.1 x 28.6 x 12.1 cm. No 157/1000. Mounted rider holds reins with left hand and a rifle aloft with his right hand. Holstered gun rests on rider's right hip. Horse's forelegs rest on a landscaped plinth, rear legs are raised off the ground.
*80.215. Tahoe City, Ca. 4 Jul 80.

29. **Garrard MOUNTJOY** (b 1905). *Billy,* 1979. Bronze. 32.4 x 27.9 cm incl base. Signed: "G. Mountjoy". No 6/50. Young boy reaches for the neck of a rearing horse. He holds the reins in his left hand and the horse's mane with his right hand. On a flat plinth fastened to a walnut base.
*80.212.2. Clayton, Mo. 3 Apr 80.

30. **Garrard MOUNTJOY** (b 1905). *Charging Bull,* 1979. Bronze. 20.3 x 33.3 cm incl base. Signed: "G. Mountjoy". No 2/20. Figure poised on a flat plinth, right foreleg and left hind leg off the ground. Fastened to a walnut base.
*80.212.1. Clayton, Mo. 7 Apr 80.

31. **Henry Varnum POOR** (1888-1970). *Portrait Head,* ca 1960. Glazed terracotta. Approx 27.9 cm sq. Young girl with dark brown hair, in a page boy, with a blue shirt collar. Background is peach color.
80.225. New York, NY. 15 Jul 80.

Austrian, 19th Century

32. *Wild Hog,* ca 1890. Bronze on wood base.
*80.240.19. Dallas, Pa. 22 Aug 79.

Austrian, 20th Century

33. *Alsatian Dog,* ca 1910. Bronze. Head turned.
*80.240.20. Dallas, Pa. 22 Aug 79.

English, 19th Century

34. **GAYRARD.** *Wolfhound,* 1868. Bronze on cast bronze base. Signed: "Gayrard, London 1868". In reclining position.
*80.240.18. Dallas, Pa. 22 Aug 79.

French, 19th Century

35. **Clovis-Edmond MASSON** (1838-1913). *Labrador Retriever,* ca 1890. Bronze. Signed: "C. Masson, Found. Salon Des Beaux Arts". Striding animal figure on bronze base.
*80.240.17. Dallas, Pa. 22 Aug 79.

German, 19th Century

36. **Hans LATT** (1859-1909). *Flagcarrier with regimental colors of Grenadier Rgt. 9,* ca 1880. Bronze. Gold washed bronze of garde flagcarrier with right arm held aloft holding regimental colors and battle streamers.
*80.240.11. Dallas, Pa. 22 Aug 79.

37. **W. UHLMANN.** *Musketeer of Russian Alexander Grenadier Regiment,* ca 1820. Bronze on green marble base. Foundry of Oskar Gladenbeck. Musketeer with captured enemy colors held forward in his left hand.
*80.240.16. Dallas, Pa. 22 Aug 79.

38. **ZEHLE.** *Prussian Infantry Officer,* ca 1870. Bronze on maroon marble base. Signed. Drawn sword defending Regimental Colors.
*80.240.14. Dallas, Pa. 22 Aug 79.

39. *Von Moltke and Von Bismark,* ca 1890. Bronze and marble. Signed. Cabinet busts in helments and uniforms with gold plated rings attached to rose marble bases.
*80.240.3-4. Dallas, Pa. 22 Aug 79.

German, 20th Century

40. *Bavarian Jager,* ca 1900. Copper wash over pot metal. In field marching order with gun carried level on right arm.
*80.240.12. Dallas, Pa. 22 Aug 79.

41. *Emperor Friedrich and Kaiser Wilhelm.* Bronze and wood. Portrait busts on polished wood bases.
*80.240.1-2. Dallas, Pa. 22 Aug 79.

42. *Garde Pioneer Company,* ca 1900. Bronze on black marble base. Award statue with silver plaque of garde holding rifle in front of him, stock on the ground.
*80.240.15. Dallas, Pa. 22 Aug 79.

43. *German Infantry Officer,* ca 1914. Bronze with fired black finish, marble base. German infantry officer holding unfurled captured French colors in right hand.
*80.240.13. Dallas, Pa. 22 Aug 79.

Russian, 19th Century

44. *Russian Moujik.* Gilt bronze, malachite base. H 12.7 cm, base 17.5 x 12.1 cm. Cat no 2355. Figure wearing a peaked cap and long coat, pulling lidded barrel on a sledge. He carries a yoke over left shoulder, with one pail before him and one behind.
*80.220.4. New York, NY. 8 Aug 80.

Russian, 20th Century

45. **Alexander ARCHIPENKO** (1887-1964). *Egyptian Motif,* 1917. Bronze with dark blue patina. 34.9 x 10.8 x 5.7 cm. Signed on base: "Archipenko". No 11/12F. Semi-abstract female form with representational hips, breasts, arms and hair. Hollow replaces facial features.
*80.213. New York, NY. 22 Jul 80.

Spanish, Medieval

46. *Virgin and Child,* 12th c. Granite. 87 x 42 x 23 cm. Virgin enthroned with Child seated on her left knee. Both wear crowns.
*80.231. Lugo Province, Spain. Oct 79.

Spanish, 18th Century

47. *Guardian Angel with Child.* Polychromed wood. Angel h 40 cm, child h 20 cm. Guardian angel has right hand resting on child's head, left arm raised. Wings are attached to body by pins. Child looks up at angel with his hands clasped in prayer.
*80.232. Lugo Province, Spain. 14 Oct 79.

48. *Pieta.* Polychromed wood. H 60 cm. Our Lady of Sorrows holds dead body of Christ on her lap, her left arm supporting His head.
*80.233. Lugo Province, Spain. 30 Sep 79.

DECORATIVE ARTS

FURNITURE, ACCESSORIES

German, 19th Century

49. *Cupboard,* 1800. Painted wood. 185 x 170 x 50 cm. Painted on base: "1800". Cupboard with two doors; can be disassembled. Has detachable cornice, brown turned wood feet, green and red floral pattern painted on Prussian blue background; molding is red. Each door bears a painting on thuja wood with the upper part of the frame curved, sides of frame slightly damaged. Paintings depict two people in court costume, predominant color is ochre. The painting was done by Johann-Heinrich Rossler from Untermunkheim.
80.235. Pfedelbach, Federal Germany. 18 Sep 79.

ICONS

Russian, 19th Century

50. *Resurrection of Christ.* Tempera. 52.1 x 42 cm. Central image of the Resurrection surrounded by twelve panels depicting the Liturgical feasts of the Orthodox Church calendar.
*80.210.6. Brussels, Belgium. Mar 80.

51. *Resurrection of Christ.* Tempera. 31.1 x 26.6 cm. Central image of the Resurrection surrounded by sixteen panels depicting the Liturgical feasts of the Orthodox Church calendar.
*80.210.2. Brussels, Belgium. Mar 80.

52. *St. George.* Tempera. 51 x 43.4 cm. "Svjatyj Velikomucenik Georgij" in Slavic on the upper border. Haloed saint on a saddled horse, spear directed at the dragon's mouth. Small female figure and architectural forms at right. Two saints, one at each side of border.
*80.210.4. Brussels, Belgium. Mar 80.

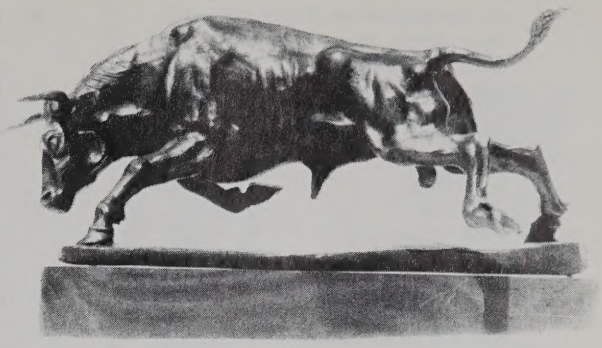
53. *St. Nicholas the Thaumaturge,* ca 1800. Tempera. 53.3 x 48.5 cm. "Svjatyj Nikolae Cudotvorec" in Slavic on both sides of the head. Frontal 1/2 length figure, halo extends into upper border. Holds opened book up to viewer. Medallions of saints at each side of main figure's shoulders.
*80.210.1. Brussels, Belgium, Mar 80.

54. *Stavrotek.* Enamel, tempera on panel. Overall 35.5 x 31.3 cm. Cross 23.3 x 15 cm. "Raphael" at u/l. Repousse Eastern crucifix cut out and mounted on a panel. Two groups of three figures each flank cross. Two winged angels at upper right and left. Upper portion in white, green and blue enamal.
*80.210.5. Brussels, Belgium. Mar 80.

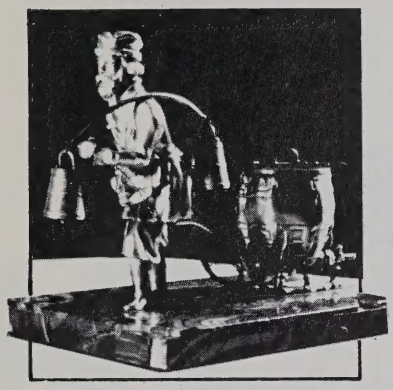
55. *Virgin Mary.* Tempera. 44.7 x 39.5 cm. Central medallion shows the Virgin Mary of Kazan, surrounded by four

28. Jackson

29. Mountjoy



30. Mountjoy



44. Russian 19th c

45. Archipenko

50. Russian 19th c

51. Russian 19th c

52. Russian 19th c

54. Russian 19th c

55. Russian 19th c

53. Russian 19th c

types of icons of the Virgin Mary and three martyrs venerated as protectors of marital happiness.
*80.210.3. Brussels, Belgium. Mar 80.

IMPLEMENTS

Italian, 18th Century

56. *Tray.* Brass. 24.5 x 19.5 cm. Cat no 09/00018430. Unadorned basin of tray with rim gently turned and etched in 8-sided scroll.
*80.230.5. Carmignano, Italy. 12 Apr 80.

JEWELRY

American, 20th Century

57. *Charm.* Gold, enamel. L 4.4 cm. Engraved on reverse : "To Theodore Roosevelt President of the U.S. From Confederate Veterans of No. La. Oct. 26, 1905. United We Stand, Divided We Fall.". Cat no 1456. Suspended from a round clasp. American eagle perched at intersection of crossed enamelled flags, US at right and Presidential at left. Square Confederate emblem with 13 diamond stars and motto "CUV 61-65.".
*80.220.3. New York, NY. 22 Jul 80.
Recovered

LITURGICAL OBJECTS

Italian, 17th Century

58. *Chalice.* Silver. H 22.5 cm. Cat no 09/00018425. Symbols of the Passion incised on the circular base, the ringed and knobbed stem and the lower part of the cup.
*80.230.2. Carmignano, Italy. 12 Apr 80.

59. *Ciborium,* 1614. Silver. H 15 cm. Inscribed under the base: "Al tempo di Pier Filippo Rucellai P. 1614". Cat no 09/00018424. Circular base, ringed and knobbed stem, unadorned cup. Cover surmounted by a plain cross on a ball and circled in two places with rows of etched lines.
*80.230.1. Carmignano, Italy. 12 Apr 80.

Italian, 18th Century

60. *Bucket.* Silverplate over copper. H 26 cm. Cat no 09/00018432. Etched bowl-shaped bucket on round base encircled with two lines. Handle with ring attached by small saint's head.
*80.230.6. Carmignano, Italy. 12 Apr 80.

61. *Censer.* Silver. H 34 cm. Inscribed with coat of arms of lion rampant surmounted by three stars and initials "C.P.M.". Cat no 09/00037110. On circular base with stylized designs piercing upper half.
*80.229.2. Pescia, Italy. 13 Apr 80.

62. *Censer,* 1729. Silver. H 25 cm. Inscribed on medallions: "Della Compagnia di S. Antonio"; "Fatto il mese di ottobre 1729". Cat no 09/00018441. Pierced and incised censer.
*80.230.11. Carmignano, Italy. 12 Apr 80.

63. *Chalice.* Silver. H 22 cm. Cat no 09/00018426. Plain cup with lines incised around the middle, ringed and knobbed stem, circular base with rows of lines incised.
*80.230.3. Carmignano, Italy. 12 Apr 80.

64. *Chalice.* Silverplate and gilt. H 22 cm. Cat no 09/00018433. Symbols of the Passion incised on knob and halfway up chalice bowl. Circular base has incised design.
*80.230.7. Carmignano, Italy. 12 Apr 80.

65. *Chalice,* 1757. Silver. 24 x 8.5 cm. Inscribed on edge of base: "Fatto di limosine e di S. Antonio al tempo del P.E. Innocenzio Serresi Correttore l'anno 1757. Punched with: Lion rampant letter "D", letter "I", and an illegible sign. Cat no 09/00018440. Symbols of the Passion on foot, knob and halfway up cup.
*80.230.10. Carmignano, Italy. 12 Apr 80.

66. *Incense Boat,* 1729. Silver. 9 x 18 cm. Inscribed on the cover: "Della Compagnia di S. Antonio". Cat no 09/00018431. Sides of vessel have oval pattern in deep relief. Cover double-hinged with medallions in relief. Short stem, round base.
*80.230.4. Carmignano, Italy, 12 Apr 80.

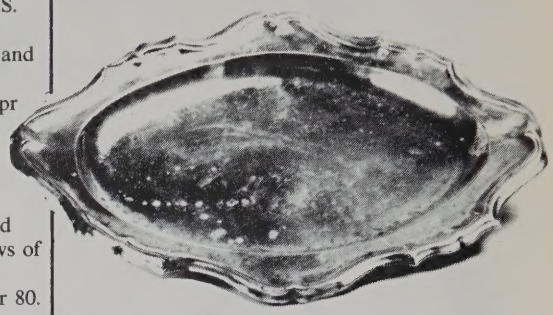
67. *Monstrance,* 1716. Silver and copper. H 73.5 cm. Inscribed on base: "A.D.MDCCXVI (1716)". Cat no 09/00018436. Base in the shape of a triangle with the figure of Saint Anthony with the Christ Child in relief. Stem has two knobs. Ornate designs ending in rays surround glass.
*80.230.9. Carmignano, Italy. 12 Apr 80.

68. *Sanctuary Lamp,* 1762. Silver. H 45 cm. Inscribed on central medallion: "E'P.DO il R.P. Lodovico Viviani-E' Sig.re Epifanio Petracchi Esecutore-L'anno 1745." On reverse: "Fu rubata l'anno 1761 e rifatta l'anno 1762 Ill. mo. Sig. Pietro Giuliani". Cat no 09/00018434. Lamp with three suspending chains attached to holder. Ornate relief decoration on body of lamp, acorn-shaped base with ring attached.
*80.230.8. Carmignano, Italy, 12 Apr 80.

Italian, 19th Century

69. *Aspergillum.* Metal. H 30 cm. Cat no 09/00037208. Holy water sprinkler with a long handle with a ring at the end. Water is taken up by a brush.
*80.229.7. Pescia, Italy. 13 Apr 80.

70. *Censer.* Silver. H 27 cm. Inscribed on the border of the base: "CECCARELLI" and "800". Cat no 09/00037111. Urn-shaped censer with floral border on circular base, engraved around middle and open fleur-de-lis and leaf patterns on top.
*80.229.3. Pescia, Italy. 13 Apr 80.

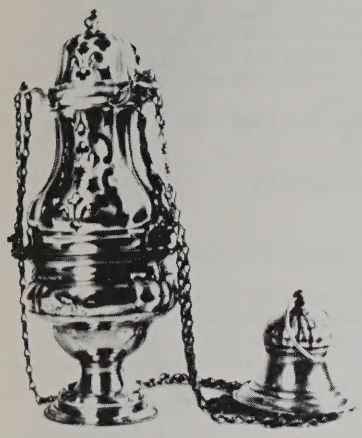


56. Italian 18th c

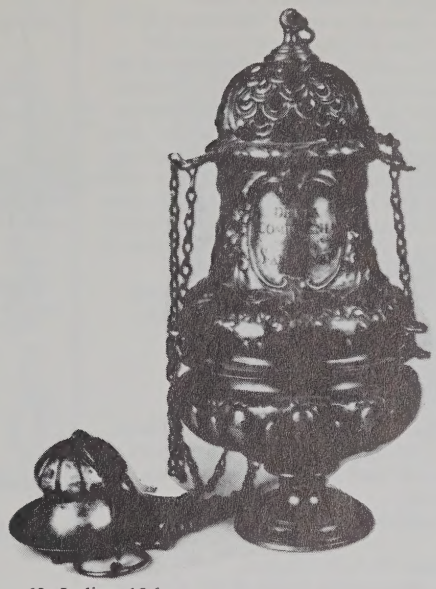
58. Italian 17th c

59. Italian 17th c

60. Italian 18th c



61. Italian 18th c



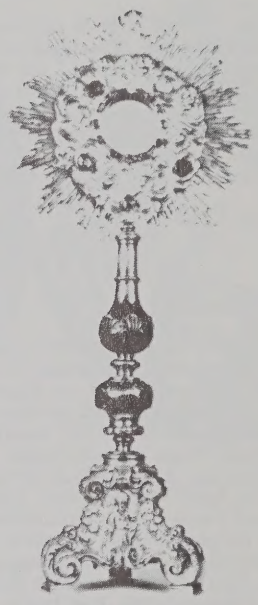
62. Italian 18th c

63. Italian 18th c

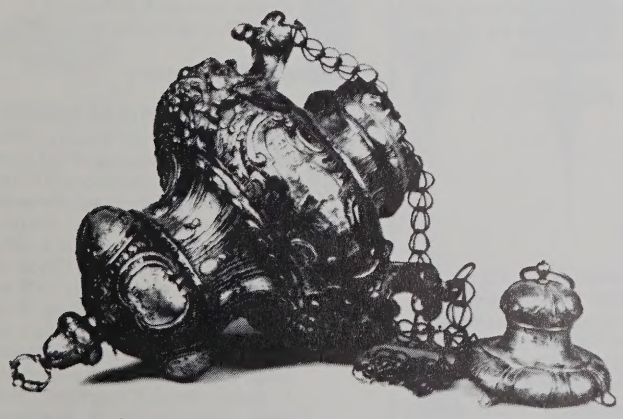
64. Italian 18th c

65. Italian 18th c

66. Italian 18th c

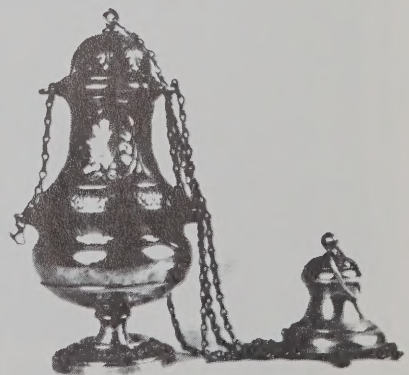


67. Italian 18th c



68. Italian 18th c

69. Italian 19th c



70. Italian 19th c

71. *Chalice,* 1863. Silver and gilt. H 27 cm. Inscribed on the knob: "IHS" and "MAR." Inscribed on the border of the base: "IF". Cat no 09/000377151. Ornate floral pattern on base, knob and two-thirds up cup. Medallion with scene of Passion on cup.
*80.229.1. Pescia, Italy. 13 Apr 80.

72. *Ciborium.* Silver. H 20 cm. Engraved on border: "C.P.M.". Cat no 09/00037157. Turned stem with two knobs. Dome-shaped cover surmounted by a cross.
*80.229.8. Pescia, Italy. 13 Apr 80.

73. *Ecclesiastical Stool.* Silver. H 45 cm. Inscribed on the ball grips of the arms: "Iulius Rossi Episcopus piscensis" and a coat of arms. Cat no 09/00036467. High side arms terminating in ball caps with crosspieces and arms decorated with leaf garlands.
*80.229.12. Pescia, Italy. 13 Apr 80.

74. *Incense Boat.* Silver. H 8 cm. Cat no 09/00037114. Base engraved with overlapping leaf pattern. Top double hinged in middle, medallion and leaf pattern on each side.
*80.229.4. Pescia, Italy. 13 Apr 80.

75. *Monstrance.* Silver. H 46 cm. Inscribed on border of base: "Guadagni" and "Columba dalle ali aperte.". Cat no 09/00037226. Pattern of clouds and stars surrounds center glass with outer sunburst rays. Simple design on knobs, on stem and on base.
*80.229.11. Pescia, Italy. 13 Apr 80.

MEDALS

Dutch, 18th Century

76. **Jeremias STAGMAN** (1699-1762). *Portrait of Anne of England,* 1751. Gold, pearls, diamonds on black velvet. 10.3 x 8 x 4 cm. Signed and dated: "J. Stagman Invie Fecit 1751". Inscribed on pedestal: "Regia Frisonis Conjux Columenque Batavum Quae Libertatis, Patriae Spem Protulit Anno." inscribed around frame: "Anna, Kroon-Princesse Van Groot-Brittannie Gemalinne, Van Willem De IV Prins Van Orange, Einz Einz Einz". Prov.: Koninklyk Kabinet van Zeldsaamheden. Bust-length profile portrait, with upswept hair and dress with low-cut bodice, on a pedestal. At upper left and right are symbols of the fine and performing arts. Openwork crown with pearls at top held by gold ribbon to frame.
*80.238.2. Amsterdam, Netherlands. Jan-Apr 80.

77. **Jeremias STAGMAN** (1699-1762). *Portrait of Willem IV,* 1748. Gold relief on black velvet. 7.8 x 5.9 cm. Inscribed on base: "J. Stagman Fec.". Inscribed on ribbon above portrait: "Anno Wilhelmus IV Princ. Avras. 1748." Inscribed on pedestal: "In Spem Concordiae Pacis Que Venit. Enutrague Adest". Prov.: Koninnklyk Kabinet van zeldsaamheden. Bust-length portrait in profile wearing armor with lion's head decoration at shoulder. Massed flags on either side of figure.
*80.238.3. Amsterdam, Netherlands. Jan-Apr 80.

78. **Jeremias STAGMAN** (1699-1762). *Portrait of Prince Willem IV,* ca 1750. Gold, enamel, silver on black velvet. 8.6 x 6.6 x 1.4 cm. Signed on reverse: "J. Stagman Amsterm In: e Fecit". Inscribed on reverse: "Wilhelmus de IV de Prins v: Orange and Nassau Erf Stadhouder Capn Gen en Admiraal der Vereenigde Nederlanden Opperbewind-hebber en Governeur Generaal van de Oost en Westindische Compagnie". Acc no 247. Prov.: Koninklyk Kabinet van Zeldsaamheden. Profile portrait in armor with lion head decorating shoulder plate and massed flags on either side. Ornate frame with draped flags, sabers, drum at base; baskets on either side and openwork crown surmounted by orb.
*80.238.1. Amsterdam, Netherlands. Jan-Apr 80.

German, 20th Century

79. **Arthur GALAMBOS.** *Kaiser Wilhelm,* ca 1910. Bronze. Signed. Plaque with portrait head in full profile wearing helmet.
*80.240.9. Dallas, Pa. 22 Aug 79.

80. *Kaiser Wilhelm.* Copper. Commemorative medal of the Kaiser's coronation.
*80.240.6. Dallas, Pa. 22 Aug 79.

81. *Kaiser Wilhelm,* ca 1914. Silver. Hallmarked. Commemorative medal of Kaiser's war speech. Has full profile head wearing helmet.
*80.240.8. Dallas, Pa. 22 Aug 79.

Polish, 20th Century

82. **F. STAISNY.** *Kaiser Wilhelm,* ca 1914. Signed. Plaque with bust-length profile of the Kaiser in full uniform including helmet topped by eagle.
*80.240.7. Dallas, Pa. 22 Aug 79.

MINIATURES

French, 19th Century

83. **Andre LEBRUN** (1737-1811). *Fredrick II,* ca 1802. Oil on ivory. Approx 10 cm sq. Signed. Bust-length, three-quarter left profile portrait. Looks at viewer. Mounted in a gold filigree frame.
*80.240.10. Dallas, Pa. 22 Aug 79.

German, 19th Century

84. *Fredrick II,* ca 1890. Oil under glass. Oval, bust-length portrait of a man, eyes to left, wearing a large medal on his left breast. In an ivory frame with mother-of-pearl.
*80.240.5. Dallas, Pa. 22 Aug 79.

OBJECTS OF ART

American, 20th Century

85. *Key,* 1905. Gold, diamond. L 7.2 cm. Engraved on obverse: "New Orleans, To Bro. Theodore Roosevelt No. Aerie No. 78. FOE. "Reverse: "On the occasion of his visit to New Orleans, Oct. 26/05. Cat no 712. Handle is an American eagle with outspread wings resting on upturned crescent. Diamond set on eagle's breast.
*80.220.2. New York, NY. 22 Jul 80. *Recovered*

86. *Place Card,* 1905. Beaten 24 K gold. 4.6 x 7.9 cm. Cat no 708. Rectangular place card with back support. Center engraved: "Hon T Roosevelt". Border engraved with phoenixes, peacocks, butterflies and flowers. Made for celebration of Russo-Japanese Peace Treaty.
*80.220.1. New York, NY. 22 Jul 80.

RUGS, CARPETS

Middle Eastern, 19th Century

87. *Kerman Rug.* Wool. 426.7 x 548.6 cm. Antique hunting rug with an overall pattern in the field containing animals and birds as well as flowers. Background is red.
*80.228. Rockport, Ma. 28 Jul 80.

Middle Eastern, Century unknown

88. *Hamadan Rug.* 1.3 x 2 m. Beige background with red floral design; three borders. Worn.
80.241.6. Islesboro, Me. May 80.

89. *Kazak Runner.* 2.77 x .9 m. Center has red background with pear design and floral center. Inner border is floral. Two outer borders with alternating strips; the first border is beige and red.
80.241.5. Islesboro, Me. May 80.

SILVER

American, 19th Century

90. **John W. FORBES** (New York). *Knives (Two),* 1802-38. Sterling silver. Hallmarked. Engraved on handle with a lion rampant and the motto: "Pro Patria". Cat no 77.3.
*80.227.3. Harrisburg, Pa. 25 Jul 80.

91. **JONES BALL AND CO.** (Boston). *Tray,* 1850's. Coin silver. Max diam 60.9 cm. Marked. Oval tray has smooth raised edge with floral engraving in center. Two handles. Part of a tea and coffee service.
80.220.5. New York, NY. 8 Aug 80.

92. **SHEPARD AND BOYD** (New York). *Flatware (Four Pieces),* ca 1806-30. Sterling silver. Hallmarked. Monogrammed in script on handles: "MAI."Cat no 77.3. Two forks and two spoons in a shell pattern.
*80.227.2. Harrisburg, Pa. 25 Jul 80.

American, 20th Century

93. **UNGER BROTHERS** (Newark). *Partial Set of Flatwere (69 Pieces),* 1905. Silver. Marked at the joining of the bowl and handle with an interlaced "U" and "B" and the words "Sterling" above and "925 Fine" beneath the letters. Art-nouveau style with design based on a central mask of a bearded man. Given to Grace Unger at her marriage in 1905 to G. La Rue Masters by her parents. It is historically unique as well as a rarity of design. Pieces taken were 6 luncheon forks, 6 soup spoons, 6 dessert spoons, 12 dinner forks, 5 luncheon knives and seven dinner knives, all monogrammed "GU" in script. Additional unmonogrammed pieces include 6 oyster forks, 6 salad forks, 5 butter knives, 6 bouillon spoons, 1 pierced tomato server,

71. Italian 19th c

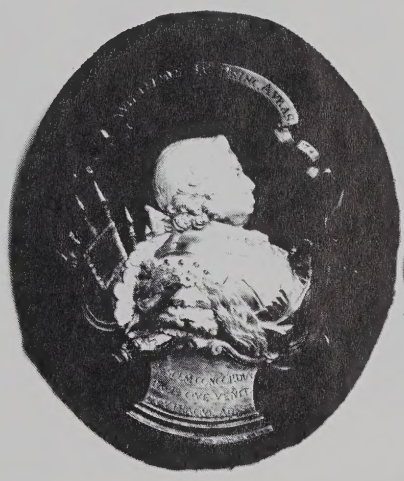
72. Italian 19th c

73. Italian 19th c

74. Italian 19th c

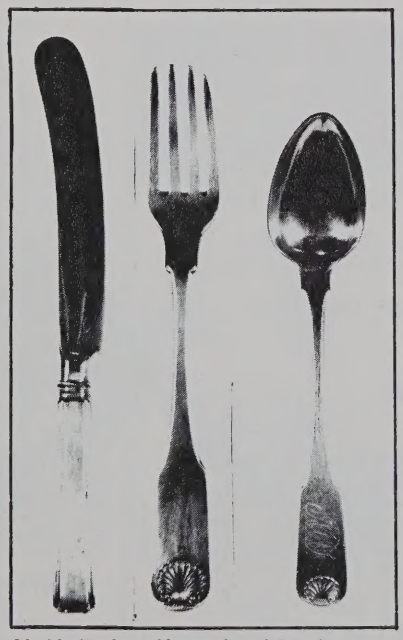
75. Italian 19th c

76. Stagman



77. Stagman

78. Stagman



90, 92. Forbes; Shepard and Boyd

93. Unger Brothers

1 pierced preserve spoon, 1 sauce ladle and 1 cold meat fork.
*80.223.1. Newark, NJ. 13 Jul 80.

English, 18th Century

94. **A. N. S. A.** (London). *Sauceboat,* 1750's-60's. Silver. 8.3 x 14.3 cm. Hallmarked in a rectangle. Squat. Ovoid form with flaring lip and beaded rim. Double D-scroll handle. Rests on three hooved pad feet. Overall rococo design in floral motifs.
80.223.3. Newark, NJ. 13 Jul 80.

95. **Thomas GURNEY AND COMPANY** (London). *Pot,* 1757-8. Silver and bone. H 26.7 cm. Handle is carved bone. Spout has shell base, top has flame finial, pedestal base.
80.241.7. Islesboro, Me. May 80.

96. **Richard RUGG** (London). *Salver,* 1765. Silver. H 3.8, diam 36.8 cm. Hallmarked: "RR" in a rectangle. Rococo style round salver with cast rim of scrollwork with floral baskets and sprays. Four openwork floral feet, cast and applied. Engraved with coat of arms or crest of a bird surrounded by floral and architectural motifs.
80.223.2. Newark, NJ. 13 Jul 80.

Italian, 18th Century

97. *Jug.* Silver. H 24 cm. Cat no 09/00037156. Elongated cup with high curved spout. Graceful scroll pattern on handle. Turned and knobbed short stem. Fluted base.
*80.229.9. Pescia, Italy. 13 Apr 80.

98. *Tray.* Silver. 25 x 22 cm. Cat no 09/00037211. Oval tray with an undulating border.
*80.229.5. Pescia, Italy 13 Apr 80.

99. *Tray.* Silver. 45 x 33 cm. Cat no 09/00037159. Oval tray with raised, scalloped border, scalloped sides.
*80.229.10. Pescia, Italy. 13 Apr 80.

100. *Tray.* Silver. 24 x 18 cm. Center is engraved with lion rampant with stars. Stamped on border: "Z. B." Cat no 09/00037220. Oval tray with an undulating border.
*80.229.6. Pescia, Italy. 13 Apr 80.

TAPESTRIES, TEXTILES

American, 19th Century

101. **Roba WHITE** (Newport). *Sampler,* 1806. Silk thread on linen. Approx 35.6 x 27.9 cm. Signed at lower edge: "Roba Whites Work Newport 1806". Embroidered motto: "May spotless innocence and truth my every action guide. And guard my unexperienced youth-from arrogance and pride". Within two columns is a scene with a blue house surrounded by trees and animals. Motto is above. Beneath are a man and woman facing one another with dogs and trees around them. At lower edge above signature is an urn on either side. Floral motif runs around edges.
*80.236. Newport, R.I. Jan 80.

ANTIQUITIES

EGYPTIAN

Glass, Late Dynasties

102. *Head of a Satyr,* ca 1c AD. Mosaic glass. Symmetrical portrait bisected vertically. Wide-eyed, broad nose, elaborate headdress. Hair at ears and beard expressed by streamer-like parts.
*80.219.1. Qasr Dush, Egypt. 17 Apr 80.

Implements, Coptic (From 2nd C. AD)

103. *Mat,* ca 2c AD. Wicker. Woven rectangular mat of colored wicker. Three sides edged in an overcast stitch.
*80.219.2. Qasr Dush, Egypt. 17 Apr 80.

104. *Sandals,* ca 2c AD. Wicker. Pair of wicker sandals with T-straps.
*80.219.8. Qasr Dush, Egypt. 17 Apr 80.

Sculpture, Late Dynasties

105. *Anubis,* ca 750-30 BC. Wood. Statuette of the jackal-headed Lord of Embalming. Covered with gesso and painted.
*80.219.5. Qasr Dush, Egypt. 17 Apr 80.

106. *Ba-Bird,* ca late period. Wood. Statuette of the soul of the deceased as a human-headed bird with sun disc.
*80.219.4. Qasr Dush, Egypt. 17 Apr 80.

107. *Ba-Bird,* ca 750-30 BC. Wood. Statuette with outstretched wings (one is missing). Covered with gesso and painted.
*80.219.6. Qasr Dush, Egypt. 17 Apr 80.

108. *Cartonnage Mummy,* ca 100 BC - 150 AD. Papier mache, linen/papyrus, gesso. Sensitive-face mummy. Elaborate and profuse decorations. Inscription in "Ptolemaic hieroglyphs.".
*80.219.9. Qasr Dush, Egypt. 17 Apr 80.

109. *Funerary Barque,* ca 300 BC - 200 AD. Wood. Standing female mourner, left arm bent at elbow and hand across breast, bent right arm poised near head. Covered with gesso and painted.
*80.219.7. Qasr Dush, Egypt. 17 Apr 80.

110. *Ushabti,* ca 380-342 BC. Earthenware. Faience figure which may be coated with blue-green or green colored glaze.
*80.219.3. Qasr Dush, Egypt. 17 Apr 80.

Sculpture, Coptic (From 2nd C. AD)

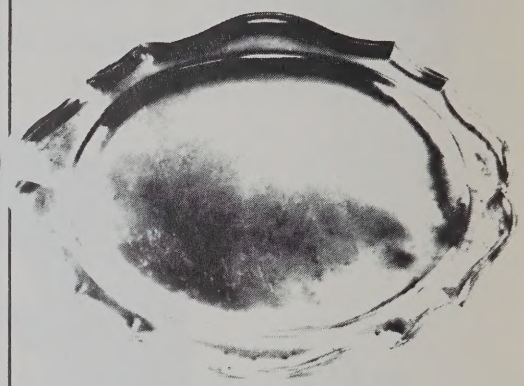
111. *Prelate,* ca 3-6c AD. Limestone. A high-ranking figure with a liturgical implement.
*80.219.10. Qasr Dush, Egypt. 17 Apr 80.

PRE-COLUMBIAN

Vessels, Central American

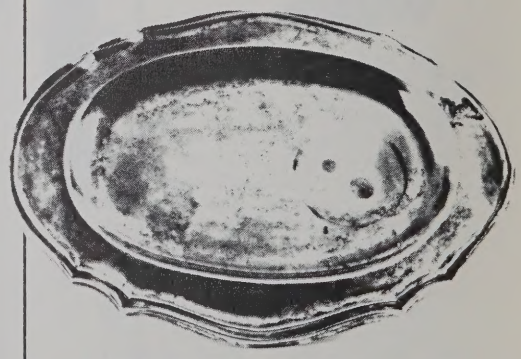
112. **ULUA VALLEY NEAR TRAVESIA** (Honduras, Central America, 750-1000 AD). *Bowl.* White or off-white marble onyx. H 13 cm, diam 12.3 cm. Acc no 38-46 on bottom in India ink. Ref.: Doris Zemurray Stone, Masters in Marble, Middle American Research Institute, Tulane University, 1938, Pub 8, fig 7. Bowl with two handles,

97. Italian 18th c



98. Italian 18th c

99. Italian 18th c



100. Italian 18th c

101. White

102. Egyptian ca 1st c AD

103. Egyptian ca 2nd c AD

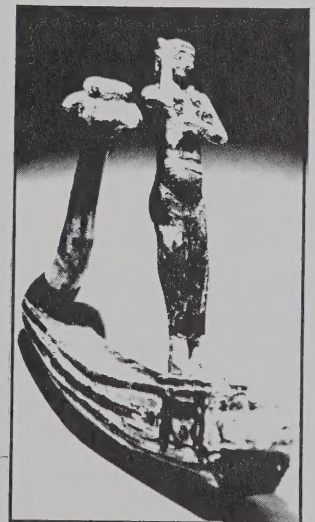
104. Egyptian ca 2nd c AD

105. Egyptian ca 750-30 BC

106. Egyptian ca Late Period

107. Egyptian ca 750-30 BC

108. Egyptian ca 100 BC-150 AD



109. Egyptian ca 300 BC-200 AD

110. Egyptian ca 380-342 BC

111. Egyptian ca 3rd-6th AD

probably jaquars, has scroll decorations around body within upper and lower borders which are rows of rectangles. Base has cut out designs and rests on a crimped edge.
*80.237.1. New Orleans, La. 31 Jul-11 Aug 80.

113. **ULUA VALLEY NEAR TRAVESIA** (Honduras, Central America, 750-1000 AD). *Bowl.* White or off-white marble onyx. H 18.8 cm, diam 16.7 cm. Acc no 38-58 on bottom in India ink. Ref.: Doris Zemurray Stone, Masters in Marble, Middle American Research Institute, Tulane University, 1938, Pub. 8, figs 3,4,5, and Frederick Dockstader, Indian Art in Middle America, Greenwich, Ct., 1964, pl 136. Bowl with two double-headed animal effigy handles has scroll decoration around body within upper and lower borders which are rows of overlapping semi-circles with Greek key patterns interspersed. Base has cut-out designs and a border of rows of rectangles.
*80.237.2. New Orleans, La. 31 Jul-11 Aug 80.

114. **ULUA VALLEY. PEOR ES NADA NEAR PIMIENTA** (Honduras, Central America, 750-1000 AD). *Bowl.* White or off-white marble onyx. H 12 cm, diam 19.5 cm. Acc no 35-6539 on bottom in India ink. Ref.: Doris Zemurray Stone, Masters in Marble, Middle American Research Institute, Tulane University, Pub 8, fig 19. Footed bowl with two bird head handles has scroll decorations around body within upper and lower borders which are rows of rectangles.
*80.237.3. New Orleans, La. 31 Jul-11 Aug 80.

ETHNOGRAPHIC OBJECTS

AFRICAN

115. **EKOI TRIBE** (East Nigeria). *Headdress,* late 19th-20th c. Wood, animal skin, human or animal hair. Approx h 22.9 cm. Head of a black man with mouth open wide, teeth showing, eyes hollow, kinky hair, ears not detailed. Wears a high collar made of twisted animal skin woven together.
*80.226.1. New York, NY. 9 Jul 80.

ORIENTAL ART

INDIAN

Sculpture, Buddhist - 5th C. AD

116. *Standing Shiva.* Bronze. Approx h 25.4 cm. Standing figure on a base wears a skirt-like garment with the folds incised, which fits closely over the body, necklace and elaborate head piece. Right hand is broken off, left hand enlarged. Has a small attribute on left forearm.
*80.226.2. New York, NY. 9 Jul 80.

JAPANESE

Sculpture, Edo Period (1615-1868)

117. *Buck.* Cast bronze. Approx h 66 cm, approx wt 244- 286 kg. Names of artist, caster and foundry location on animal's underside. Standing figure, head toward its left, has removable horns which have been repaired.
*80.216.1. London, England.

118. *Doe.* Cast bronze. Approx h 66 cm, approx wt 244-286 kg. Names of artist, caster and foundry location on animals's underside. Standing figure with head bent forward as if to eat.
*80.216.2. London, England.

MISCELLANEOUS

BOOKS, DOCUMENTS, HISTORIC PHOTOGRAPHS, MANUSCRIPTS, MAPS

Dutch, 18th Century

119. **Per KALM.** *Reis door Noord Amerika.* J. van Schoonhoven en comp., Utrecht, 1772. 4pls, 1 map. 4to. Two volumes bound into one.
80.189.57. Cambridge, Ma. 1979.

French, 18th Century

120. **M. S. de MERIAN.** *Histoire generale des insectes de Suriname.* Paris, 1771. ed 3, vols 1-3, ils. Folio. Latin and French in parallel columns. Bound with J. Jonston, Histoire naturelle des differens oiseaux. Pt 1-2 in 1 vol, ils. Folio, 50 cm.
80.189.73a-c. Cambridge, Ma. 1979.

German, 18th Century

121. **Johann Karl Wilhelm ILLIGER** and Johann Gottlich Kugelann. *Verzeichniss der Kaefer Preussens, mit einer Vorrede des Prof. Hellwald.* Halle, 1798. 8vo.
80.189.121. Cambridge, Ma. 1979.

122. **Stepan Petrovich KRASHENINNIKOV.** *Beschreibung des Landes Kamtschatka in das Deutsche Ubersetzet. von Johann Tobias Kohler.* Meyerischen Buchhandlung, Lemgo, 1766. pp.xvi, 344, 2 maps, 5pls. 8vo. Russian title: "Opsianie seml: Kamtschatki.".
80.189.60. Cambridge, Ma. 1979.

German, 19th Century

123. **Eduard RUEPPELL.** *Atlas zu der Reise im nordlichen Afrika. Zoology.* Frankfurt-am-Main, 1828. pp144. 35pls. Folio. Part 4 of 5-part set. Fische des Rothen Meeres by E. Ruppell.
80.189.93. Cambridge, Ma. 1979.

124. **Eduard RUEPPELL.** *Atlas zu der Reise im nordlichen Africa. Zoology.* Frankfurt-am-Main, 1827. pp 24. 6pls. Folio. Part 3 of 5-part set. Reptilien by C.H.G. von Heyden.
80.189.92. Cambridge, Ma. 1979.

125. **Eduard RUEPPELL.** *Atlas zu der Reise im nordlichen Afrika. Zoology.* Frankfurt-am-Main, 1826. pp 55. 36pls. Folio. Part 2 of 5-part set. Vogel by P. J. Cretzschmar.
80.189.91. Cambridge, Ma. 1979.

126. **Eduard RUEPPELL.** *Atlas zu der Reise im nordlichen Afrika. Zoology.* Frankfurt-am-Main, 1828. pp 50.12 pls. Folio. Part 5 of 5-part set Neue wirbellose Thiere des Rothen Meeres by E. Ruppell and F. S. Leuckart.
80.189.94. Cambridge, Ma. 1979.

Russian, 19th Century

127. **Alexander Graf von KEYSERLING** and Paul Theodor von Krusenstern). *Wissenschaftliche Beobachtungen auf einer Reise in das Petschoraland, im Jahre 1843.* St. Petersburg, 1846. pp.iii, 465. 4to.
80.189.59. Cambridge, Ma. 1979.

115. Ekoi, East Nigeria

116. Indian 5th-6th c AD

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Jewelry Losses at Auction Houses in New York and London

A group of sophisticated jewelry thieves who attend pre-sale exhibitions of jewelry at auction houses have accounted for several recent losses. The thieves return to the exhibition and substitute fake pieces for the real ones. Det. John Edwards of the 19th Precinct states that it is difficult to identify the thieves, since substitutions may go unnoticed for several days. Edwards says that it would be helpful if visitors to the exhibitions who spot fakes report them immediately to the police or the auction gallery personnel.

NOTICE
Stolen Money Orders

Manufacturers Hanover Trust Company reports that Personal Money Orders nos 51959001-51962000 and nos 52718005-52724004 are missing. Anyone presented with one of these money orders is urged to contact: Mr. Allan Croak, Vice President and Security Officer, Manufacturers Hanover Trust Company, Phone 212/623-7920.

An IFAR source indicates that some of the missing money orders were used to buy antiques and jewelry. Christies confirms that they accepted some of the money orders as payment for silverplate, sold in August, and that the bank would not honor them.

Police have made some arrests in this case and some of the money orders have been recovered.

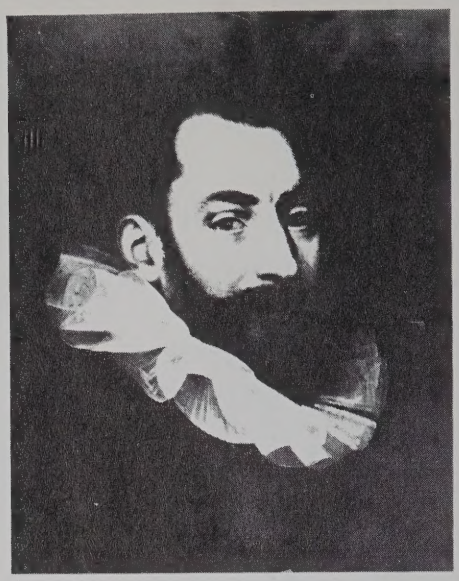
Recovery

Janet Culbertson, *The Return* and *To Return to the Same Place and Know It for the First Time* (Stolen Art Alert, May 80, nos 33, 34). Recovered New York, July 80. After placing the IFAR report in a prominent place in her apartment lobby, the paintings were recognized by another tenant and returned.

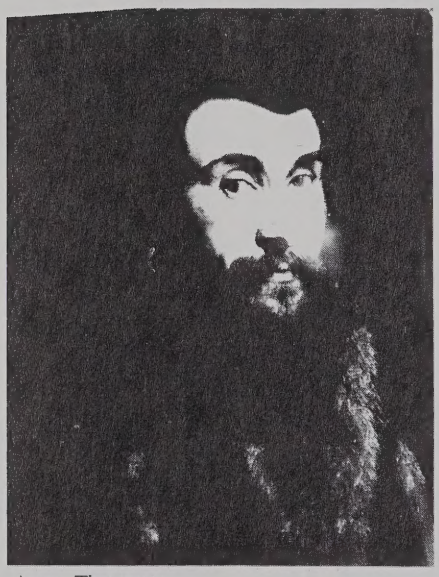
Mexican Capers

Five paintings stolen from the San Carlos Museum in Mexico City, July 15 (see nos 4, 5, 6, 7, 10, this issue) have been recovered. Police arrested Aulberto Morales Hernandez, a painter, in Toluca, a town west of Mexico City. Hernandez confessed to the theft saying he was planning to return the paintings after he had written a book entitled *How I Robbed the San Carlos Museum.*

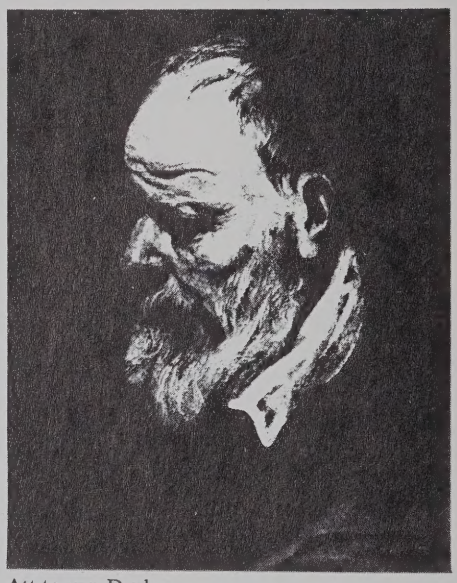
Another thief, who stole Pablo Picasso's *Pear, Glass and Lemon* from the Carrillo Gil Museum in Mexico City has returned the painting, claiming that he took it after getting drunk at a cocktail party given at the museum.



Att to Rubens



Att to Tintoretto



Att to van Dyck

Att to van Craesbeeck

Att to van Kessel